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DE WITT'S ACTING PLAYS.

(Number 207.)

**SOLD AGAIN
AND GOT THE MONEY.**

COMIC OPERETTA.

WRITTEN AND COMPOSED

By ALFRED B. SEDGWICK,

*Author of "Leap Year," "My Walking Photograph," "Estranged,"
"The Queerest Courtship," "Molly Moriarty," "The Twin
Sisters," "Circumstances alter Cases," "Manette,
the Chatterer," etc., etc.*

TO WHICH ARE ADDED,

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—Entrances and Exits—Relative Positions of the Performers on
the Stage, and the whole of the Stage Business.

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**** Female characters are generally assumed by males in these plays.**

No.	M.	F.	No.	M.	F.
73. African Box, burlesque, 2 scenes...	5		44. Musical Servant, sketch, 1 scene...	3	
6. Black Chap from Whitechapel, 1 s.	4		96. Midnight Intruder (The), 1 scene...	6	1
10. Black Chemist, sketch, 1 scene...	3		101. Molly Moriarty, Irish, 1 scene...	1	1
11. Black Ey'd William, 2 scenes...	4	1	49. Night in a Strange Hotel, 1 scene...	2	
24. Bruised and Cured, sketch, 1 scene...	2		22. Obeying Orders, sketch, 1 scene...	2	1
40. Big Mistake, sketch, 1 scene...	4		27. 100th Night of Hamlet, 1 scene...	7	1
42. Bad Whiskey, sketch, 1 scene...	2	1	30. One Night in a Bar Room, 1 scene...	7	
43. Baby Elephant, sketch, 2 scenes...	7	1	76. One, Two, Three, sketch, 1 scene...	7	
78. Bogus Indian, sketch, 4 scenes...	5	2	9. Policy Players, sketch, 1 scene...	7	
79. Barney's Courtship, Irish, 1 scene...	1	1	57. Pompey's Patients, 2 scenes...	6	
89. Bogus Talking Machine, Dutch	4		65. Porter's Troubles, sketch, 1 scene...	6	1
35. Coal Heavers' Revenge, 1 scene...	6		63. Port Wine vs. Jealousy, 1 scene...	2	1
41. Cremation, sketch, 2 scenes...	8	1	87. Pete the Peddlar, sketch, 1 scene...	2	1
12. Daguerreotypes, sketch, 1 scene...	3		91. Painter's Apprentice (The), 1 s ene	5	
50. Draft (The), sketch, 1 act, 2 scenes...	6		92. Polar Bear (The,) farce, 1 scene...	5	
53. Damon and Pythias, 2 scenes...	5	1	14. Recruiting Office, sketch, 2 scenes...	5	
63. Darkey's Stratagem, sketch, 1 act...	3	1	26. Rival Tenants, sketch, 1 scene...	4	
64. Dutchman's Ghost, sketch, 1 scene...	4	1	45. Remittance from Home, 1 scene...	6	
95. Dutch Justice, sketch, 1 scene...	11		55. Riggling a Purchase, 1 scene...	2	
4. Eh? What is it? sketch, 1 scene...	4	1	81. Rival Artists, sketch, 1 scene...	3	
52. Excise Trials, sketch, 1 scene...	10	1	7. Stupid Servant, sketch, 1 scene...	2	
67. Editor's Troubles, farce, in 1 scene...	6		13. Streets of New York, sketch, 1 scene...	6	
98. Elopement (The), farce, 2 scenes...	4	1	15. Sam's Courtship, farce, 1 scene...	2	1
25. Fellow That Looks Like Me, 1 s...	2	1	89. Scenes on the Mississippi, 2 scenes...	6	
51. Fisherman's Luck, sketch, 1 scene...	2		64. Serenade (The), sketch, 2 scenes...	7	
88. First Night, Dutch sketch, 4 scenes...	2		21. Scampini, pantomime, 2 scenes...	6	3
17. Ghost (The), sketch, 1 scene...	2		16. Storming the Fort, sketch, 1 scene...	5	
31. Glycerine Oil, sketch, 2 scenes...	3		38. Siamese Twins, sketch, 2 scenes...	5	
20. Going for the Cup, interlude, 1 scene...	4		46. Slippery Day, sketch, 1 scene...	6	1
58. Ghost in a Pawnshop, 1 scene...	4		56. Stage Struck Couple (The), 1 scene...	2	1
70. Guide to the Stage, sketch, 1 scene...	3		59. Sausage Makers (The), sketch, 2 s...	5	1
77. Getting Square on Call Boy, 1 scene...	3		69. Squire for a Day, sketch, 1 scene...	5	1
82. Good Night's Rest, sketch, 1 scene...	3		72. Stranger (The), sketch, 1 scene...	1	1
83. German Emigrant, sketch, 1 scene...	3	1	74. Sleep Walker (The), sketch, 2 scenes...	3	
86. Gripsack, sketch, 1 scene...	3		100. Three Chiefs (The), sketch, 2 scenes...	6	
3. Hemmed In, sketch, 1 scene...	3	1	102. Three, A. M., sketch, 1 scene...	3	1
23. Hard Times, extravaganza, 1 scene...	5	1	5. Two Black Roses (The), sketch...	4	1
48. High Jack, the Heeler, 1 scene...	6		2. Tricks, sketch, 2 scenes...	5	2
61. Happy Couple, sketch, 1 scene...	2	1	34. Three Strings to One Bow, 1 scene...	4	1
68. Hippotheatron, sketch, 1 scene...	9		47. Take It, Don't Take It, sketch, 1 s...	2	
71. In and Out, sketch, 1 scene...	2		54. Them Papers, sketch, 1 scene...	3	
33. Jealous Husband, sketch, 1 scene...	2	1	28. Uncle Eph's Dream, sketch, 2 s...	3	1
94. Julius the Snoozer, 3 scenes...	7		62. Vinegar Bitters, sketch, one scene...	6	1
1. Last of the Mohic ms, 1 scene...	3	1	29. Who Died First, sketch, 1 scene...	3	1
18. Live Injun, sketch, 4 scenes...	4	1	32. Wake up, William Henry, 1 scene...	3	
36. Laughing Gas, sketch, 1 scene...	6	1	39. Wanted, a Nurse, sketch, 1 scene...	5	
37. Lucky Job, farce, 2 scenes...	3	2	75. Weston the Walkist, Dutch 1 scene...	7	1
60. Lost Will, sketch, 1 scene...	4		93. What Shall I Take? sketch, 2 scenes...	8	1
90. Lunatic (The), sketch, 1 scene...	3		97. Who's the Actor? farce, 1 scene...	4	
8. Mutton Trial, sketch, 2 scenes...	4		99. Wrong Woman in the Right Place	3	1
19. Malicious Trespass, sketch, 1 scene...	3		85. Young Scamp (The), sketch, 1 scene...	3	

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NEW YORK:

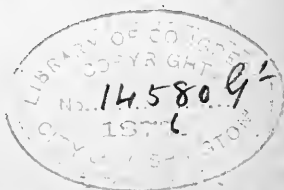
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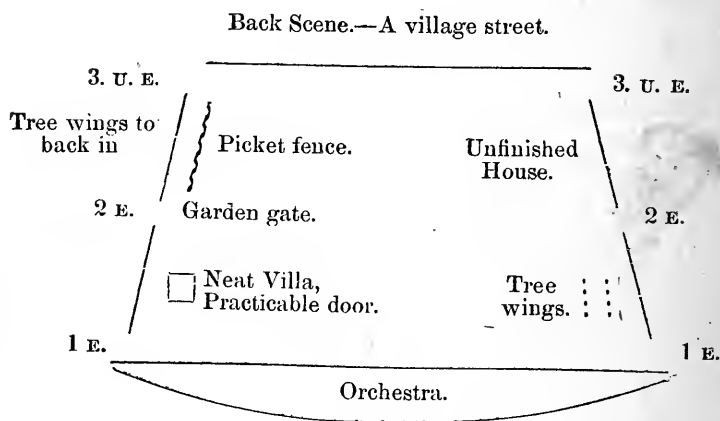


PS635
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CHARACTERS REPRESENTED.

LOUISA. (In love with Jack)..... SOPRANO.
 JACK HAMMER. (A carpenter. In love with Louisa)..... TENOR.
 JABEZ BOOKSTAYER. (A book peddler. In love with the
 main chance)..... BARITONE.
 DR. POMPOUS. (In love with himself, his daughter, and butterflies). BASSO.

TIME OF REPRESENTATION THIRTY MINUTES.



COSTUMES.—Of the present day.

PROPERTIES.—Valise and books, Cigar box with big yellow moth in it for BOOKSTAYER. Light ladder, carpenter's kit, hammer, two nails for JACK. Card for DR. POMPOUS. Money for JACK and POMPOUS.

SYNOPSIS.

JACK HAMMER—a worthy mechanic is desperately in love with the daughter of the village doctor. That gentleman, who has grown rich by quackery, despises all industrial pursuits, and forbids the marriage, giving as a reason that Jack's purse is not long enough, although he knows, secretly, that he is very well off. The lovers try to effect an elopement, but in vain, until they secure the aid of a curious genius, Jabez Bookstayer, a wandering book peddler, who by dint of impudence and playing on the doctor's vain pomposity and eccentric passion for Entomology, of which he really knows nothing—brings things to a happy climax.

SOLD AGAIN, AND GOT THE MONEY.

[SCENE.—A country village. An unfurnished house L. (This must be built up strong so as to bear weight of ladder and two men.) A country house R. with practicable door. A railing with practicable gate at back of it.

Enter JACK. L. 1st E, singing. He has a carpenter's kit on his shoulders.

SONG.—JACK HAMMER.

No. 1.—Introduction.

Adagio.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of three systems of staves. The first system begins with a forte (ff) dynamic and a tempo marking of *Adagio*. The melody in the treble clef features dotted rhythms and a half-note melody, while the bass clef provides a harmonic accompaniment with chords and a steady eighth-note pattern. The second system includes a change to 6/8 time and a forte (f) dynamic. The third system starts with a crescendo (cres.) marking and returns to common time, ending with a very forte (ff) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

JACK HAMMER, (*entering*) sings. (NOTE:—the voice part is in unison, with Piano Melody.

Hammer and nails! hammer and nails!

When a man's spooney, his courage it fails! Still with good luck and

plen-ty of pluck, Win her I will! In spite of her Dad!

Strength have I got! Good hands for work! Love gives me impulse; No

la-bor I'll shirk! What tho' her father as rich as a Jew?

No wealth shall hin-der my mar-ry-ing Lou! Hammer and nails!

Hammer and nails! No wealth shall hinder my mar-ry-ing Lou!

Hammer and nails! Hammer and nails! No wealth shall hinder my

mar-ry-ing Lou! Hammer and nails! Hammer and nails!

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, containing a harmonic accompaniment of chords.

When a man's spoony his cour-age it fails!

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, containing a harmonic accompaniment of chords.

Still with good luck and plenty of pluck, Win her I will! In

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, containing a harmonic accompaniment of chords.

spite of her Dad! *Symphony.*

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, containing a harmonic accompaniment of chords. The system ends with a double bar line.

JACK.—(After song,) Well, it's little use to fret. Work must do it. And when I have finished this house, my banking account will be pretty well up to the mark. So look out, Dr. Pompous! With all your pride, you may yet have a carpenter for a son-in-law before you are aware of it. (*Looks into kit.*) Hallo! Why I've left that packet of tenpennies home. Well, it's not far. I'll go back and fetch them. [*Exit L.*]

Enter JABEZ BOOKSTAYER. He is dressed as a stage Yankee, striped pants, &c., and carries a pedler's traveling satchel. (He places it on the ground by side of house.)

SONG.—BOOKSTAYER.

No. 2.

Who wants to buy a book? I have plen-ty to sell! But I

don't find a cus-tom-er, and that's not well! I have

lots of fine works! More than people can tell, But

The first system of the musical score, measures 1-4. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

mon - ey is need - ed, my ap - pe - tite to quell!

The second system of the musical score, measures 5-8. The vocal melody continues with eighth notes and a quarter note. The piano accompaniment features a more active right hand with eighth notes. The system concludes with a double bar line and a 3/4 time signature. A circled cross symbol (⊕) is placed at the end of the system.

Tempo di Valse.

I have Ho - mer and Shakespeare and Ten - y - son

The third system of the musical score, measures 9-12. It is marked "Tempo di Valse." and has a 3/4 time signature. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

too! And of Whittier and Long-fellow's works not a

The fourth system of the musical score, measures 13-16. The vocal melody continues with quarter notes and eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand. The system concludes with a double bar line.

few! In fact, I have all to suit large or small! But

none buy! They won't buy! No one reads at all. Ah!

cres. *p*

plead as I may Yet they won't buy at all. { *Speaking thro' music.* }

cres. *p dolce.*

Won't you buy? Here's some interesting reading! The latest laws of our State!

All can understand those!

D. S: al. ̢. Then go to CODA.

CODA.

Now won't you buy a book?

f

Now wont you buy a book?

Don't

all speak at once!

Who wants to buy a book?



BOOK.—Sold again, and got no money. Too bad, too bad, upon my word. Here have I been these three blessed days—listening to the clucking of the chickens, the thud, thud, thud, of the hostler as he shakes the hairs out of his currycomb—and chewing hard steak—but no business! Haven't sold a book. Money flowing! No business going! If I don't make a strike somewhere very soon, there'll be no more money to flow. (*Looks off L.*) Ah! This respectable old Antediluvian coming down the road ought to buy. I'll go and attract his attention.

Running towards L. encounters Dr. Pompos, who enters. They both fall. Dr. P. gets up, rubbing himself in majestic anger.

BOOK.—(*Rising aside.*) Well! I attracted his attention to some purpose that time. (*Aloud.*) My dear Sir, excuse me. I didn't see you. You must know that I am an enthusiast on butterflies, and I was trying to catch—

DR.—(*Warming up.*) Butterflies? Say no more, my dear Sir! No excuse is needed. The science of Entomology has been my darling amusement for years, and I would suffer anything in its cause.

BOOK.—(*Who has been attentively listening, rushes to get his satchel.*) Has it? Then permit me to offer to your notice the work of that great author on the subject, Dr. Vanderdickens—Louterbriggens—Baron—Treadonderheels—Schmidt.

DR.—(*Waving him off pompously.*) Pooh! pooh! You are behind the age, man! I read that book twenty years ago. And I have written a reply in twelve volumes octavo, confuting every word, and showing the utter absurdity of all arguments therein adduced.

BOOK.—(*Interested.*) Twelve volumes? And I, never to have seen one of them! Who's your publisher?

DR.—Ahem! My innate modesty has as yet interfered with my permitting them to appear in print.

BOOK.—(*Aside.*) I'll try and talk him over. (*Aloud.*) Why! what a great man you are, to be sure.

DR.—You flatter me. It is true that I have shown them to a few admiring friends who listened all day in wrapt attention—

BOOK.—All day!

DR.—Yes! that is till they went to sleep—I—

BOOK.—Sir, your labors in this vast city (*Aside.*) Eighty-eight houses and a pig sty! I've canvassed them all. No! no! no! I don't mean to assert that I canvassed the pig sty. (*Aloud.*) I say, your labors in this vast city must have been immense—and does you infinite credit. What a benefactor of the human race! Permit me to offer to the notice of so prodigious a man this entirely new work. An enlarged and embellished edition of the great Dr Sknar's famous history of the World. (*Speaking rapidly.*) Herein we have a complete description of the Garden of Eden, illustrated by photographs taken on the spot. A full account of the Deluge as seen by an eye witness. The rise and fall of the Roman Empire. The American Revolution—The Rochester Knockings, &c. &c. &c. In fact, it goes down in History so far that it actually tells you who shall be our next President! Bound in calf, only ten dollars!!

DR.—(*Who has been quietly listening.*) Ahem! Any illustrations?

BOOK.—Pictures! do you mean? Why there's millions in it! There are steel plates by the hundred, wood engravings by the thousand, and chromos! inexhaustable!

DR.—Portraits?

BOOK.—Everybodies under the sun—or above it. Here are authentic likenesses of Adam and Eve—Brigham Young—Napoleon Buonaparte—and last but not least, a portrait of that juvenile but greatest of showmen, Phineas T. Barnum, “a hexibiting of his self!” He is—

DR.—Well it certainly is a most remarkable book.

BOOK.—My dear friend, you are right. (*Pulls out subscription book.*) Permit me to put your name down as a subscriber. To how many copies? only TEN DOLLARS each; may I have the satisfaction to—

DR.—(*Waving him off.*) Tut! tut! I never buy! I never read books. I simply let you run on to see whether you were quite perfect in your part. My friend, you are not. You will never be fit for your business until you have had fifty thousand people say NO! to you, and you have been kicked down stairs nine hundred and ninety-nine times.

[*Exit pompously into house R.*

BOOK.—Sold again—and not got the money. But if I don't get the best of that old Kangaroo yet, my name is not Jabez Bookstaver.

[*Exit L.*

Enter LOUISA from the house R.

LOU.—Oh, dear, what am I to do? I have been waiting—waiting in the garden. And though I have continually heard the dear delightful click of his hammer, by which I knew that he was near *and working for me!* I have not had the slightest chance of a glimpse at my Jack, all day. I would elope at once—but Papa is so strict and so watchful that he don't give me the slightest chance. He has even locked up all my best clothes! and who would think of eloping in such a dress as this? I will wait out here a little longer, and perhaps Jack will return. What a lovely summer evening.

CANZONETTE.—LOUISE.

No. 3.

The author of these words is unknown. A. B. S.

Moderato.

Placide.

Sweet is the ev'ning, When from the hedges, The

soft shadows lengthen a-cross the green grass; And thro' the

trees, on the bright riv - er edges, The lights and the

tones of the clear wa-ter pass. When pale with their love, The

light clouds sweep o'er, The white wan like face of the

young ris-ing moon! And full of the scent of the

new-ly cut clo-ver, Are the soft shady lanes in the

sweet month of June. Sweet is the ev'ning,

Clarinet.
Rall.

When from the hedges, The soft shadows lengthen a -

- cross the green grass; And thro' the trees, on the bright river

ed- ges. The lights and the tones of the clear wa- ters pass.

In the sweet month of June! In the

Flute imitating sound of Cuckoo. *cres.* *pp*



DR.—(*Inside, calling.*) Louisa! my darling! Louisa! where are you?

LOU.—There is my father calling. I must run into the garden, and pretend to have been there all the while, or he will suspect—

[*Exits quickly through gate.*]

Re-enter JACK, singing "Hammer and nails."

JACK.—Well! here we are for work again. I had such a hunt for those nails, and I had them in my coat pocket all the time. Now for the ladder. (*Goes behind house and fetches it.*) It's not the strongest in the world, although I made it. But since it was sold to old Uncle Greedy it has been so patched and mended and renewed that I hardly know it for my own work. However, it will bear my weight, I think. (*Plants it against the house, and ascending commences to work, hammering in nails and singing as before.*)

[*Re-enter BOOKSTAVEN, crossly L.*]

BOOK.—(*Speaking off.*) Sold again, and got no money! Yes, you old catamaran! Slammed the door in my face! Old fellow was right. Must be kicked down stairs 999 times before I know my business. I must buy an account book to make note of them. But really my pocket is at its lowest ebb. And there's the hotel bill to pay. It's growing desperate. I must think! I'll take the advice of my friends. (*Advances to the footlights and speaks to audience.*) Now I have already taken you into my confidence; you know how I am tried. Wouldn't you take any chance that offered? (*Pause.*) Thank you. I thought so. I will be guided entirely by your advice, no matter what may be the result. But where, when, and how to go and do it. (*Jack sings on ladder, "hammer and nails."*) Ha! what do I hear? (*looks up.*) What do I see? Sublime chance. Thanks, dear public! thanks! (*Runs hastily up ladder. It shakes.*)

JACK.—[*turning.*] Hallo! who are you? What are you about?

BOOK.—My honest friend—my very dear friend, permit me to offer to your notice one of the most extraordinary books in the universe. Here you will find an authentic account of the Deluge, as seen by an eye witness; a complete description of the Garden of Eden, illustrated by photographs taken on the spot; the Rise and Fall—

JACK.—Stop! stop! or I shall fall. This ladder won't bear us both.

BOOK.—At the inconsiderable price of ten dollars—and bound in calf, at that.

JACK.—Which is the greatest calf, you or I?

BOOK.—Before I can answer that question you must tell me—will you subscribe?

JACK.—*(loudly.)* No!

BOOK.—Then, my friend, it must be you! I find this ladder is very shaky. I'm a stronger man than you, and one hard push will break it. I have had no dinner for three days, and I am desperate. Put your name down there, *(handing subscription book,)* and fork over ten dollars, or I shall be under the painful necessity of putting you yourself down here. *(pointing to ground.)* You see, I'm master of the situation.

JACK.—Hey! what! *(Aside.)* And think of Lou. To die so near to her, and without one kiss. *(Aloud.)* Here, old man! I'll sign! *(Pulls out money, takes book and writes in it.)*

BOOK.—*(Coming down ladder and pocketing money.)* Thanks! sensible man that you are. But I'm afraid you'll have to wait for the 93d edition. You see—our sales are so numerous that we have as yet been unable to supply all our subscribers with the first—as yet.

JACK.—*(Descends laughing.)* Well, you are a scamp, sure enough; but evidently a good-natured one,—and just suited to my purpose. Are you willing to work for good pay?

BOOK.—Will a fish swim if he's put in the water?

JACK.—Well, then—the owner of yonder cottage—

BOOK.—Oh, I know! that pompous old chap.

JACK.—Yes, Pompous by name, and pompous by nature. You must know that he has a very beautiful daughter.

BOOK.—Has he, though? Don't deserve to.

JACK.—And I am desperately in love with her. We want to be married, but old Pompous looks down on me, because I am a carpenter. We have thought of eloping, but the old cerberus is so watchful that we have been unable to get a chance. Now if you can contrive to call off his attention while we run down to the squire's and get spliced, I will add twenty-five dollars to the ten I've already given you.

BOOK.—*(Shaking Jack's hand.)* Nothing easier in the world. It will be a labor of love. I owe the old fellow a grudge for insulting me, and I have been looking out for a chance to pay it. But, come along, he may overhear us. If you can communicate with the lady, I'll do it. You must know that I have been an actor in my time, and—

[Exeunt talking L.]

[Enter DR. POMPOUS from house.]

DR.—I have my doubts whether that specimen belongs to class A or B of the genus—*(interrupts himself.)* I wish now that I had bought that book of the peddler. It would at least have assisted me in my researches. What a calm summer's evening. I will walk down the shady lane and ponder over my pet theory. It's very odd, but, as I was coming out I thought I heard voices in close conversation. I must have been mistaken. The evening air is pure, and sound in such an atmosphere travels a long way. I am afraid of that scamp, Jack Hammer. I know he has some designs upon my daughter; but I'll be a match for him—I'll be a match for him. *(Going off—pauses, as—)*

[Enter BOOKSTAYER in a clerical costume, white choker, &c. He has a landing net in one hand, and a cigar box in the other. He appears in high glee, and pretends not to see the Doctor.]

BOOK.—At last! at last! I've got him! I've got him! what a treasure! what a gem! And after all these years of search. Oh, I could dance for joy. *(Capers about.)* Such a magnificent specimen of the *Perfilucius Humbughugious*. Huzza! huzza!

DR.—*(Excited.)* What do I hear? *Perfilusi*—what, after my writing all those volumes to prove that there was no such insect in existence!

When I have consulted—I mean insulted—Dr. Treadonderheels Schmidt for his asserting such a thing. Never mind—really scientific men, however much they have doubted, are always open to conviction. (*Addressing Book.*) My dear sir, do you really mean to say that you have discovered—

BOOK.—(*Hiding box behind him.*) Who spoke to you, sir! What do you want? I don't know you!

DR.—My good sir, (*coaxingly*) my name is Pompous, Dr. Pompous! of this village. Ahem Here is my card. Entomology has always been one of my darling pursuits. And if you have, as you say, discovered a specimen of the long-doubted—long-lost Humbughugious, I will give any reasonable price to obtain the same.

[*During this speech he has been dodging around Book. to try to get a glimpse of the box, Book. backing away from him. He is so thoroughly interested that he don't notice that.*]

[*JACK enters from rear of house, L, hastily crosses stage to garden gate. Exits and returns with Louisa, who has on a hat and shawl. They recross and exit L, rapidly. Book. slyly watching them.*]

BOOK.—Sir, it's not for sale! Besides, what business can it be of yours what I have discovered? Can't a man walk through the streets of a country village, without being mobbed and insulted?

DR.—No insult, my dear sir; no insult. If you will only sell me the contents of that box, I will give you ten—even fifteen dollars for it.

BOOK.—No go, Doctor. Not to be done at the price. (*Aside.*) He nibbles. Throw a sprat and catch a gudgeon.

DR.—(*Getting very excited.*) Well! then say twenty—thirty—forty—fifty—

BOOK.—Ah! Now you speak sensibly! And you really want to pay fifty dollars for this little box without examining the contents. (*BOOK-STAYER keeps looking anxiously off L. while talking.*)

DR.—My dear Sir! Did I not over hear you talking to yourself. You were exulting over the fact that after years of patient hunting, you had at last obtained a fine specimen of that rare butterfly, the Humbughugious. (*Aside.*) It is worth at least a thousand.

BOOK.—And so I have, as far as my humble judgment goes.

DR.—Your humble judgment. Why such a profound man of science as you appear to be, must know—

BOOK.—Well I think I do (*aside*) know what's in this box. All right—They are coming down the hill. The marriage is over, and the old boy's done. (*Aloud.*) Well! Sir! I can refuse nothing to so celebrated a man as Dr. Pompous! Pay me fifty dollars and its yours!

DR.—(*Counting out money.*) Here, Sir, is the amount. You have done me a real favor. (*Takes box.*) Now, to examine my treasure. (*Retires up stage.*)

BOOK.—(*Pocketing money.*) Sold again—and got the money—this time! Not a bad days work for a book agent.

DR.—(*Coming down c. in a rage.*) Why you scoundrel! you swindler! This is nothing but a common field butterfly!

BOOK.—Well! I didn't say it wasn't. In my opinion, and as far as I know, it is a specimen of the Persifu—

DR.—Vagabond. To make me pay fifty dollars for a (*shows box, with big yellow paper butterfly pinned to the bottom,*) common yellow grub, when I thought I was purchasing the lost species of butterfly!

JACK and LOUISA, (*entering.*)

JACK.—No, Sir! This is your lost butterfly. Mrs. Jack Hammer, at your service.

QUARTETTE.—DR. POMPOUS, JABEZ BOOKSTAYER, JACK HAMMER, & LOUISA.

No. 4.—*Allegro.*

DR. POMPOUS.

And is

this your dar-ing plan? To

rob a doc-tor, A doc-tor of his daughter.

BOOKSTAYER.

You've hit it now, old man!

Don't look so big! Don't look so big!

This system contains a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two measures, each with the lyrics "Don't look so big!". The piano accompaniment features a steady bass line and chords in the right hand.

You're a quack of the very first water.

This system continues the musical piece. The vocal line has two measures with the lyrics "You're a quack of the very first water.". The piano accompaniment continues with similar harmonic support.

JACK.
Doc-tor Pom-pous, hear me?

This system introduces a new character, Jack. The vocal line has two measures with the lyrics "Doc-tor Pom-pous, hear me?". The piano accompaniment provides a rhythmic and harmonic foundation.

DR. POMPOUS.
Let no one come near me.

This system introduces another character, Dr. Pompos. The vocal line has two measures with the lyrics "Let no one come near me.". The piano accompaniment includes triplets in the right hand, indicated by a '3' over the notes.

JACK.

Doc - tor. Pom - pous,

This block contains the first system of music for Jack. It consists of three staves: a vocal line in the treble clef, a vocal line in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the left hand and a single note in the right hand.

hear me?

This block contains the second system of music for Jack. It consists of three staves: a vocal line in the treble clef, a vocal line in the treble clef, and a piano accompaniment in the bass clef. The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the left hand and a single note in the right hand.

DR. POMPOUS.

Let no one come near me! I'm in a rage! I'm in a

This block contains the first system of music for Dr. Pompos. It consists of three staves: a vocal line in the treble clef, a vocal line in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the left hand and a single note in the right hand.

rage! I'm in a rage!

Clear

This block contains the second system of music for Dr. Pompos. It consists of three staves: a vocal line in the treble clef, a vocal line in the treble clef, and a piano accompaniment in the bass clef. The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the left hand and a single note in the right hand.

out! I'm in a rage! I'm in a rage! I'm in a

rage! Clear out! Clear out! I'm in a rage! I'm in a

rage! I'm in a rage! Clear

out! I'm in a rage! I'm in a rage! I'm in a

LOU.

Dear est Fa-ther!

rage! Clear out! Clear out!

Soave.

p

Won't you hear me? Lis - ten to your lov - ing daughter!

Dearest father Won't you hear your lov - ing daughter

JACK. No! No! No!
 BOOK. She's! Mine! She's!
 DOCTOR. Sold? Sold! Sold!

Stretta.

Ask your blessing? At your feet, At your feet; I

No! Clear out! Clear out! Clear
 Mine! She's mine! She's
 Sold! Sold,

Enlargando. *ff* *Dim.* *Rall.*
fz *f*

1st time. 2d time.

kneel! kneel!

out! mine! sold!
 out! mine! sold!

Dr.—Ten million thunders! Done! cheated all around.

Book.—(*In his natural voice.*) Yes, you will have to be kicked down stairs 999 times before you know—

Dr.—Why! it's the wandering book agent.

Book.—Yes; and he's even with you now. If you had not insulted honest men in their calling, and looked down on your present son-in-law because he was a carpenter, while you are only a quack doctor yourself, you would have subscribed to my book, been forty dollars richer in pocket, and had the satisfaction of bestowing your daughter's hand on an honest tradesman, without the necessity of her running away.

Dr.—Never mind; it's never too late to mend. Here, children, we'll say no more about the past. May you both be happy. And as for you, sir, although you are a cheat, you have taught me a lesson that I shan't forget, even though you are a wandering book agent.

Book.—Can't be helped, Doctor. All men must live. But I like your frankness, (*Jack hands him a roll of bills.*) and the way you have taken your disappointments. And so as Mr. Hammer has paid me so liberally, all I can say is—

No. 5.

Chorus.—Finale.

Resoluto.

ff fz

Hail! All hail!..... This is {our
their} bri - dal

day..... Hail! all Hail!..... This

LOUISA.
JACK.
POMP.

BOOK.

TRIO.

is our bri - day day,.... We're happy! So am I! We're

BOOK. TRIO. BOOK. TRIO.

hap-py! So am I! We're hap-py! So am I! We're

BOOK. TUTTI.

happy! So am I! And on our nup - tials your

friend - ly smiles we pray!..... We

pray..... We..... pray.....

Curtain.
Curtain,**POSITION OF CHARACTERS AT FALL OF CURTAIN.**

DOCTOR.
R. C

LOUISE.
C.

JACK.
C.

BOOK.
L. C.

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; c. Centre; R. c. Right of Centre; L. c. Left of Centre. D. F. Door in the Flat or Scene running across the back of the Stage; c. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Grooves.

R.

R. C.

C.


L. C.

L.


The Actor is supposed to face the Audience.



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
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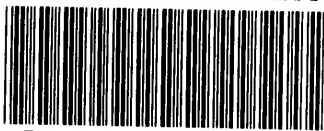
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 The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

No.	M. F.	No.	M. F.
75. Adrienne, drama, 3 acts.....	7 3	21. Dreams, drama, 5 acts.....	6 3
114. Anything for a Change, comedy, 1 act.....	1 3	186. Duchess de la Valliere, play, 5 acts...	6 4
167. Apple Blossoms, comedy, 3 acts.....	7 3	47. Easy Shaving, farce, 1 act.....	5 2
93. Area Belle (The), farce, 1 act.....	3 2	130. Everybody's Friend, comedy, 3 acts...	6 5
40. Atchi, comedietta, 1 act.....	3 2	200. Estranged, an operetta, 1 act.....	2 1
89. Aunt Charlotte's Maid, farce, 1 act...	3 3	103. Faust and Marguerite, drama, 3 acts...	9 7
192. Game of Cards (A), comedietta, 1 act...	1 3	9. Fearful Tragedy in the Seven Dials, interlude, 1 act.....	4 1
166. Bardell vs. Pickwick, sketch, 1 act...	6 2	123. Female Detective, drama, 3 acts.....	11 4
41. Beautiful Forever, farce, 1 act.....	2 3	101. Fernande, drama, 3 acts.....	11 10
141. Bells (The), drama, 3 acts.....	9 3	99. Fifth Wheel, comedy, 3 acts.....	10 2
67. Birthplace of Podgers, farce, 1 act...	7 3	145. First Love, comedy, 1 act.....	4 1
36. Black Sheep, drama, 3 acts.....	7 5	102. Foiled, drama, 4 acts.....	9 3
160. Blow for Blow, drama, 4 acts.....	11 6	88. Founded on Facts, farce, 1 act.....	4 2
70. Bonnie Fish Wife, farce, 1 act.....	3 1	74. Garrick Fever, farce, 1 act.....	7 4
179. Breach of Promise, drama, 2 acts...	5 2	53. Gertrude's Money Box, farce, 1 act...	4 2
25. Broken-Hearted Club, comedietta, 1 act...	4 8	73. Golden Fetter (Fettéred), drama, 3 acts...	11 4
24. Cabman, No. 93, farce, 1 act.....	2 2	30. Goose with the Golden Eggs, farce, 1 act.....	5 3
1. Caste, comedy, 3 acts.....	5 3	131. Go to Putney, farce, 1 act.....	4 3
69. Caught by the Cuff, farce, 1 act.....	4 1	23. Happy Pair, comedietta, 1 act.....	1 1
175. Cast upon the World, drama, 5 acts...	10 5	151. Hard Case (A), farce, 1 act.....	2
55. Catharine Howard, historical play, 3 acts.....	12 5	8. Henry Dunbar, drama, 4 acts.....	10 3
80. Charming pair, farce, 1 act.....	4 3	180. Henry the Fifth, historical play, 5 acts...	5 38
65. Checkmate, comedy, 2 acts.....	6 5	19. He's a Lunatic, farce, 1 act.....	3 2
68. Chevalier de St. George, drama, 3 acts...	9 3	60. Hidden Hand, drama, 4 acts.....	5 5
76. Chops of the Channel, farce, 1 act...	3 2	187. His Own Enemy, farce, 1 act.....	4 1
149. Clouds, comedy, 4 acts.....	8 7	174. Home, comedy, 3 acts.....	4 3
121. Comical Countess, farce, 1 act.....	3 1	64. Household Fairy, sketch, 1 act.....	1 1
107. Cupboard Love, farce, 1 act.....	2 1	190. Hunting the Slipper, farce, 1 act.....	4 1
152. Cupid's Eye-Glass, comedy, 1 act.....	1 1	191. High C, comedietta, 1 act.....	4 2
52. Cup of Tea, comedietta, 1 act.....	3 1	197. Hunchback (The), play, 5 acts.....	14 2
148. Cut off with a Shilling, comedietta, 1 act.....	2 1	18. If I Had a Thousand a Year, farce, 1 act.....	4 3
113. Cyrill's Success, comedy, 5 acts.....	10 4	116. I'm Not Meself at All, original Irish stew, 1 act.....	3 2
199. Captain of the Watch (The), comedietta, 1 act.....	4 2	129. In for a Holiday, farce, 1 act.....	2 3
20. Daddy Gray, drama, 3 acts.....	8 4	159. In the Wrong House, farce, 1 act...	4 2
4. Dandelion's Dodges, farce, 1 act.....	4 2	122. Isabella Orsini, drama, 4 acts.....	11 4
22. David Garrick, comedy, 3 acts.....	8 3	177. I Shall Invite the Major, comedy, 1 act...	4 1
96. Dearest Mamma, comedietta, 1 act...	4 3	100. Jack Long, drama, 2 acts.....	9 2
16. Dearest than Life, drama, 3 acts.....	6 5	139. Joy is Dangerous, comedy, 2 acts...	3 3
58. Deborah (Leah) drama, 3 acts.....	7 6	17. Kind to a Fault, comedy, 2 acts.....	6 4
125. Deerfoot, farce, 1 act.....	5 1	86. Lady of Lyons, play, 5 acts.....	12 5
71. Doing for the Best, drama, 2 acts...	5 3	72. Lame Excuse, farce, 1 act.....	4 2
142. Dollars and Cents, comedy, 3 acts...	9 4		



DE WITT'S ACTING PLAYS

0 017 400 197 2

No.	M.	F.	No.	M.	F.
144. Lancashire Lass, melodrama, 5 acts.	12	3	61. Plot and Passion, drama, 3 acts.	7	2
34. Larkins' Love Letters, farce, 1 act.	3	2	138. Poll and Partner Jce, burlesque, 1 act.	10	3
137. L'Article 47, drama, 3 acts.	11	5	110. Poppleton's Predicaments, farce, 1 act.	3	6
111. Liar (The), comedy, 2 acts.	7	2	50. Porter's Knot, drama, 2 acts.	8	2
119. Life Chase, drama, 5 acts.	14	5	59. Post Boy, drama, 2 acts.	5	3
165. Living Statue (The), farce, 1 act.	3	2	95. Pretty Horse-Breaker, farce, 1 act.	3	10
48. Little Annie's Birthday, farce, 1 act.	2	4	181 and 182. Queen Mary, drama, 4 acts.	38	8
32. Little Rebel, farce, 1 act.	4	3	157. Quite at Home, comedietta, 1 act.	5	2
164. Little Ruby, drama, 3 acts.	6	6	196. Queerest Courtship (The), comic op		
109. Locked In, comedietta, 1 act.	2	2	eretta, 1 act.	1	1
85. Locked In with a Lady, sketch, 1 act.	1	1	132. Race for a Dinner, farce, 1 act.	10	
87. Locked Out, comic scene.	1	2	183. Richelieu, play, 5 acts.	16	2
143. Lodgers and Dodgers, farce, 1 act.	4	2	38. Rightful Heir, drama, 5 acts.	10	2
189. Leap Year, musical duality, 1 act.	1	1	77. Roll of the Drum, drama, 3 acts.	8	4
163. Marcoretta, drama, 3 acts.	10	3	13. Ruy Blas, drama, 4 acts.	12	4
154. Maria and Magdalena, play, 4 acts.	8	6	194. Rum, drama, 3 acts.	7	4
63. Marriage at Any Price, farce, 1 act.	5	3	195. Rosemi Shell, travesty, 1 act, 4		
39. Master Jones' Birthday, farce, 1 act.	4	2	scenes.	6	3
7. Maud's Peril, drama, 4 acts.	5	3	158. School, comedy, 4 acts.	6	6
49. Midnight Watch, drama, 1 act.	8	2	79. Sheep in Wolf's Clothing, drama, 1	7	5
15. Milky White, drama, 2 acts.	4	2	37. Silent Protector, farce, 1 act.	3	2
46. Miriam's Crime, drama, 3 acts.	5	2	35. Silent Woman, farce, 1 act.	2	1
51. Model of a Wife, farce, 1 act.	3	2	43. Sisterly Service, comedietta, 1 act.	7	2
184. Money, comedy, 5 acts.	17	3	6. Six Months Ago, comedietta, 1 act.	2	1
108. Mr. Scroggins, farce, 1 act.	3	3	10. Snapping Turtles, duologue, 1 act.	1	1
188. Mr. X., farce, 1 act.	3	3	26. Society, comedy, 3 acts.	16	5
169. My Uncle's Suit, farce, 1 act.	4	1	78. Special Performances, farce, 1 act.	7	3
130. My Wife's Diary, farce, 1 act.	3	1	31. Taming a Tiger, farce, 1 act.	3	
92. My Wife's Out, farce, 1 act.	2	2	150. Tell-Tale Heart, comedietta, 1 act.	1	2
193. My Walking Photograph, musical			120. Tempest in a Teapot, comedy, 1 act.	2	1
duality, 1 act.	1	1	146. There's no Smoke Without Fire,		
140. Never Reckon Your Chickens, etc.,			comedietta, 1 act.	1	2
farce, 1 act.	3	4	83. Thrice Married, personation piece,		
115. New Men and Old Acres, comedy, 3	8	5	1 act.	6	1
2. Nobody's Child, drama, 3 acts.	8	3	42. Time and the Hour, drama, 3 acts.	7	3
57. Noemie, drama, 2 acts.	4	4	27. Time and Tide, drama, 3 acts and		
104. No Name, drama, 5 acts.	7	5	prologue.	7	5
112. Not a Bit Jealous, farce, 1 act.	3	3	133. Timothy to the Rescue, farce, 1 act.	4	2
185. Not So Bad as We Seem, play, 5 acts.	14	3	153. 'Tis Better to Live than to Die,		
84. Not Guilty, drama, 4 acts.	10	6	farce, 1 act.	2	1
117. Not Such a Fool as He Looks, drama,			134. Tompkins the Troubadour, farce, 1	3	2
3 acts.	5	4	29. Turning the Tables, farce, 1 act.	5	3
171. Nothing Like Paste, farce, 1 act.	3	1	168. Tweedie's Rights, comedy, 2 acts.	4	2
14. No Thoroughfare, drama, 5 acts and			126. Twice Killed, farce, 1 act.	6	3
prologue.	13	6	56. Two Gay Deceivers, farce, 1 act.	3	
173. Off the Stage, comedietta, 1 act.	3	3	123. Two Polts, farce, 1 act.	4	4
176. On Bread and Water, farce, 1 act.	1	1	198. Twin Sisters (The), comic operetta,		
90. Only a Halfpenny, farce, 1 act.	2	2	1 act.	3	1
170. Only Somebody, farce, 1 act.	4	2	162. Uncle's Will, comedietta, 1 act.	2	1
33. One too Many for Him, farce, 1 act.	2	3	106. Up for the Cattle Show, farce, 1 act.	6	2
3. £100,000, comedy, 3 acts.	8	4	81. Vandyke Brown, farce, 1 act.	3	3
97. Orange Blossoms, comedietta, 1 act.	3	3	124. Volunteer Review, farce, 1 act.	6	6
66. Orange Girl, drama, in prologue			91. Walpole, comedy, 3 acts.	7	2
and 3 acts.	18	4	118. Wanted, a Young Lady, farce, 1 act.	3	
172. Ours, comedy, 3 acts.	6	3	44. War to the Knife, comedy, 3 acts.	5	4
94. Our Clerks, farce, 1 act.	7	5	105. Which of the Two? comedietta, 1 act	2	10
45. Our Domestics, comedy farce, 2 acts	6	6	98. Who is Who? farce, 1 act.	3	2
155. Our Heroes, military play, 5 acts.	24	5	12. Widow Hunt, comedy, 3 acts.	4	4
178. Out at Sea, drama in prologue and			5. William Tell with a Vengeance,		
4 acts.	16	5	burlesque.	8	2
147. Overland Route, comedy, 3 acts.	11	5	136. Woman in Red, drama, 3 acts and		
156. Peace at Any Price, farce, 1 act.	1	1	prologue.	6	
82. Peep o' Day, drama, 4 acts.	12	4	161. Woman's Vows and Mason's Oaths,		
127. Peggy Green, farce, 1 act.	3	10	4 acts.	10	4
23. Petticoat Parliament, extravaganza,			11. Woodcock's Little Game, farce, 2	4	4
in one act.	15	24	54. Young Collegian (Cantab.), farce, 1	3	3
62. Photographic Fix, farce, 1 act.	3	2			



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